1;Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

539

What to do? Where to go?
For my desire is urging me on.
Who can relieve this body's ache
But my dear husband?
For,
In Asara the peacock calls and sets the forest resounding.
In Bhadon upwards I look and fear the clouds and the darkness.
In Kunwar, O husband dear, a thousand times you have said "I am coming";
But now Katika has begun and still I long for your presence.
In this most auspicious Agahana I find my heartache unbroken;
In Magh with its mists and its cold I am lonesome and shivering in body.
O Companion, a thousand promises were made that in Phagun you'd surely be with me.
The wheel of Chaita is revolving: O come and remove my desire:
For without your presence, my dear, I have no sleep in Baishaka,
And if not, then in Jeth will this body burn as with fever:
.....And in Asara again, they will hear the call of the peacock.....

III. Love and Intrigue.

539
832

1. The Call of Love.

Prita to aise ki jaise lota aau dora,
Apana gala phasaya ke pani lawata bora,
Pirati lagaya chhora na, jiyara hamara.

As the cord tied round the *lota* brings up water,
So is love;
Ah, tie the cord of thy love about me,
And never leave my soul again.

2. Admiration.

Kaun halwaiya ke khaye mithai?
Aur kaun barai ke pan?

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

539
832

Aur kaun chail hi jiya marawaile kekha dekahai dar?
Jiya marway mon pakay kaya?

Ah sweetheart!
At which sweet-seller's shop did you take sweets?
And which *panwalla* gave you *pan*?
What lad will next be smitten by your beauty?
Whom now will you cause to be fined?

3. Unity and Rest.

Tala kahai purkaina se chala jala bich tu jaya,
Chirai chiragun pani na pawai kamala pata rahain jala chaya.
Dono jana rahi kamala gahachhaya.

The pond saith to the lotus:
"Go deep into my heart,
So the birds of the air may not reach me,
For your leaves shall ever protect me."
Thus shall they e'er be together:
The lotus covering the waters.

4. To a Doubting Husband.

Hansna mora subahu balam tum chinia na mana.
Jab mai raha barah baras
Kahi kahun najar nahin dugai,
Balam tum chinia na mana.

'Tis my nature to smile, dear husband,
Do not worry, mine own.
Since my twelfth year
Have these eyes never roamed;
Beloved, be not suspicious of me!

5. Yearning.

Kali daha hi machhari burawai uiraya,
Dhimarena jala umko bansi dora jaya,
Sakhi, inkar doha kaho samujhaya.

liGriffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

In the depths of the ocean black
The fish go up and down.
When the water rises the *dhimar* casts his net:
Ah love! Need I explain?

539
832

6. The Refreshing Waters of Love.

Sahara mukha ka bawali lagala lambi dora,
Trisna kaise bujhai pani bina
Tarphai, jiyara hamara?
Aba pardeshi pani yan piawa.

The mouth of the well is narrow,
And its waters lie so deep.
How shall I quench this thirsty soul
Which pants for sweet waters?
O absent husband—give me of your drink!

7. The Satisfying Water of Love.

Sahara mukha ka bawali,
Siriya kai ratana joraya,
Utara utara pani piyo:
Jiyara kai tapana bujhawa.....
Pani pa piye kai:
Jiyara nisocha.

The well's mouth is narrow,
Its steps are paved with gems,
Go down, ever down, then, drinking
Cool life's fierce fever.....
Now have I tasted your waters:
And the pain of existence is gone.

8. A Challenge.

Hansa he lagai tuma ari,
Nibaibo ho tuma jano balama.

Alas, your smiles have taken me to your bosom!
Now you yourself take charge of carrying on our love!

li Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

9. An Intrigue in the Home.

539
832 *Ka dekh machari luriya karat hai?*
Ka dekh bhamra lobhay?
Jal dekh machari luriya karat hai,
Phul dekh bhamra lobhay.
Ka mangai sari?
Ka mangai sarahaj?
Ka mangai ahaniya sumhar?
Sari to mangai phulon ka gajra,
Sarahaj lahra pator,
Ahaniya mangai sunne ki churiya,
Jo na rahe sansar.

Sari se sarahaj adhika piyari,
Sas Ganga jala pani.
Ab mai pita ki kiriya khaun:
Ab na jab sasurari!

What draws the fish? What tempts the bee?
Water the fish, and flowers the bee.
What wants your *sari*? (Sister-in-law)
Why beckons your *sarahaj*? (Brother-in-law's wife)
What does your *ahaniya* need? (Mistress, wife)
Your *sari* wants a wreath of flowers,
Your *sarahaj* looks for beautiful clothes,
And your *ahaniya* wants bangles,
Golden ones of matchless beauty.
Your *sarahaj* is dearer than your *sari*.
Your *sas* (Mother-in-law) is pure like Ganges water.
By My parents I swear:
I shall never henceforth
Go to my *sasur's* (Father-in-law) house!

IV. Songs of Social Life.

1. A Song of Birth-pangs.

539
844 *Ghumara ghumara pira awai hou nahin janai,*
Janai mori lahuri nandiya sasa to sowai mahaliya,
Nanda gajowari sasa ke dahai,
Chhanguriya raja ke pawaun pindariya.
Tumhari mahaliya hachhu thora jagaya nahi jagan.

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

Phâgun	..	February-March.
Chaita	..	March-April.
Baishâka	..	April-May.
Jeth	..	May-June.

III. LOVE AND INTRIGUE.

1. A *dâdrâ* from Katni. The *lotâ* is a brass vessel used for carrying liquids. A cord is frequently tied about its neck and it is lowered into a well in order to bring up water. See note on 6, 7 below.

2. A *hâjlî* from Imalhapur. This is a teasing song and in this case the *hajlî* is addressed to a young maid of beauty. The *pânwâlâ* prepares and sells the *pân*, a mixture of betel nut, lime and tobacco wrapped in Piper leaves (*Piper betel*).

3. A *dâdrâ* from Katni.

4. A *dâdrâ* sung at the wedding season: from Jubbulpore. The suspicious husband is assured that his wife's smiles and blushes are innocent, and are directed to no other man. The first line should be repeated four times.

5. A *dhîmar* from Katni. The *dhîmar* is a member of the fisherman caste, but is used in another sense.

6, 7. These are both *dâdrâs* from Katni. The symbolism of these two songs is perhaps obvious. Sexual matters are referred to by the men as entering a house, as a lotus on a pond or in terms of getting water from the well.

8. A *rîlî* from Katni.

9. A *biyâ*, or wedding song; sung at the time of the circumambulation of the sacred post. From Salavara. The terms of relationship are noted in the text of the translation. The intrigue is rather complicated and it is evident that the mother-in-law, who ought to be on her guard, is a simpleton and does not realize what is going on. The symbolism is apparent.

IV. SONGS OF SOCIAL EVENTS.

1. This song is called *chhaṭhar* as it is sung on the sixth night after the birth of a child. The woman complains that the in-laws care nothing for her birth-pangs. Given by women near Katni.

2. A *badhwâ*, a song sung by women when a male child is born. The song is kept up for long periods and is repeated again and again. It is essentially a song of congratulation. Ayodhya was the place of Ram's birth. This song given by women near Katni.

3. Another *chhaṭhar* or sixth-night song from Katni. A Kajali forest (dense—black as *kajal*) is one inhabited by elephants. The swing has a sexual symbolism.

4. A *dâdrâ* from Imalhapur. The *Pûrabiyâs* are dwellers in the eastern parts. There is a Purbiya subdivision of Chamars. (Briggs, *op. cit.* page 24). The *Baghelâs* are men of Baghelkhand.

5. A *rîlî* from Katni.

6. A marriage *dâdrâ* from Barela and sung as a teasing song. *Marwâ* or *marhwâ*: the wedding booth.